

KERAMIC STUDIO

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THE use of conventional designs in the decoration of china is spreading fast all over the country, as can be seen from the illustrations we have given of work done by the Newark Club, the Duquesne Club, the Kokomo Club and others, and of exhibitions in New York, Chicago and elsewhere. It is becoming better and better understood that the naturalistic painting of flowers or fruit on a vase or a plate is not decoration or design. The public taste is also rapidly changing and in most factories, which not long ago used only wreaths of flowers and other naturalistic subjects, there is a marked improvement in the choice of design. It will not be many years now before naturalistic painting of china other than panels becomes absolutely a thing of the past.

However, KERAMIC STUDIO will keep giving constantly the best naturalistic studies it can secure, not only because a large number of china painters still use them as decoration, but because the motifs for good conventional designs should be taken from nature and because a thorough study of nature is the only true foundation for good conventional work. Unfortunately we have found it difficult lately to secure good naturalistic studies. With the exception of the excellent semi-naturalistic studies of Alice Willits Donaldson, and Edith Alma Ross, the splendid photographs of Mrs. Helen Pattee, and the good and reliable work of a limited number of naturalistic painters, we have had little material from which to draw. We urge our contributors not to be afraid to submit to us good naturalistic sketches as well as finished studies. We need them, not of course applied to ceramic shapes, but as simple studies which will furnish to decorators innumerable motifs for good design.

If our contributors give us the necessary help, we wish to have in each number a good study of flower or fruit, in color, and in the same number other sketches in black and white of the same subject and as many designs as possible, applied to ceramic shapes and derived from that flower. We give in this issue the Passion Flower. We have on hand good color studies of Mountain Laurel, Rhododendron, Violets, Apple Blossom, Buttercups, Calla Lily, Dutchman's Breeches, Mandrake, Freesia, Petunia, Azalea, Fleur-de-Lis, Wistaria and Pokeberry.

Will our readers submit to us either naturalistic sketches or studies of the same subjects and designs derived from them? This will not be in the shape of a competition in which two or three only receive prizes; we will pay good prices for all good designs.

The Japanese Art Prints, 156 Delevan Street, Rochester, N. Y., have sent us specimens of the interesting Japanese prints which they have placed on the market. They are excellent in color and composition and should interest all students of good design.

We have been trying out one plan after another to find one by which we might reach the large field of workers in ceramics who need the help of KERAMIC STUDIO and yet who cannot afford the price. We would like all our readers to write us and tell us: 1st. What effect it would have if we should omit publishing KERAMIC STUDIO during July and August and lower the price a dollar? Very few work in the studio during those months and it seems to us that compared with the lowering of the price most would prefer a ten months magazine. 2d. How many are willing to pledge themselves to get up a club of ten or twenty at the new rate? It stands to reason that we do not want to lose money in making the change and we would need quite an increase in subscriptions to balance the loss in lowering the price and in giving up our advertisement money for those two months. If enough respond favorably to this idea we will offer premiums in color studies, back numbers or new subscriptions for the different clubs. 3d. On what particular point would you like changes in KERAMIC STUDIO? We want to make the magazine as helpful as possible to all—beginners and advanced workers. We have already gone over the entire field of ceramics in our class room lessons which we are now publishing in a revised and amended form in four volumes. No. 1. The Art of Teaching China Decoration, A Color Palette and its Use, Ground Laying, Lustres. No. 2. Flower Painting. No. 3. Figure Painting and Firing. No. 4. Conventional Work, Gold, Raised Paste Enamels, Glass. We have given two courses in Design for Ceramic Workers, one by Mr. Hugo Froehlich, one by Miss Caroline Hoffman. Write and tell us about what you most wish to learn. For beginners, there is always the correspondence columns with free instruction on any point in ceramics. We have given a series of numbers devoted to the work of one artist—we have been lately giving the work of various ceramic clubs. What would most interest you? Would you like a return of the crafts department which we took from KERAMIC STUDIO and incorporated with PALETTE and BENCH? or would you like a department of "Little things to make" like the one lately opened in PALETTE and BENCH, in which we tell about making bibs decorated with cross stitch animals—making electric lamp shades of pierced paper designs, or clock frames of blocks of carved wood—golf and bridge scores, baby patterns and recipe books, guest books, paper and stamp cases, etc., etc., in various mediums, leather, canvas, paper, etc. Write and tell us everything you think would improve KERAMIC STUDIO and increase the subscription list. There are fifty thousand china decorators that we do not reach and we want to know how we can reach them to widen our influence for good and at the same time avoid a financial loss, while lowering the subscription price.

The Class Room Books Nos. 3 and 4 are not yet ready but will be out as early as possible this winter. Books Nos. 1 and 2 are selling rapidly.





PASSION FLOWER—MARY LOUISE DAVIS

THE DECORATION OF HARD PORCELAIN—(Cont'd)

Louis Franchet

UNDERGLAZE DECORATION

UNDERGLAZE decoration on porcelain has been used by the Chinese since very remote times. But we must not forget that Chinese porcelain is not strictly hard porcelain, as it is fired at 1290 C. (cone 8), although it will stand 1310 C. (cone 9). At these temperatures all ceramic colors can be obtained.

This is not the case with strictly hard porcelain. However the decoration under the glaze of hard porcelain has been extensively used in the last twenty years, since the great vogue of the Copenhagen ware. All porcelain makers have imitated the products of the Royal factory of Copenhagen, although the perfection of its decoration has seldom been equalled.

Like colored glazes, underglaze colors are made of cobalt, nickel, chrome and manganese oxides and the tints are varied by the addition of alumina, zinc oxide, silica and glucina.

As the formulas of these colors are little known, I will give some examples:

Dark Blue	A	B
Cobalt phosphate.....	60	50
Alumina.....	40	50
Light Blue	A	B
Cobalt phosphate.....	30	15
Alumina.....	50	85
Zinc oxide.....	20	..



Bluish Greens	A	B
Chromate of cobalt.....	28	7
Alumina.....	52	55
Zinc oxide.....	20	38

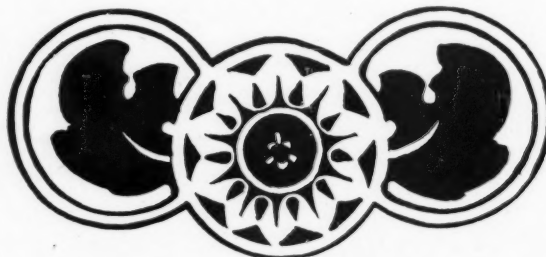
Pink		
Alumina.....	24	
Zinc oxide.....	26	chrome pink
Crystallized boric acid.....	48	frit
Bichromate of potash.....	2	

After fritting at cone 9 the following mixture is ground:

Pink frit.....	60
Feldspar.....	20
Cryolite.....	20

Cryolite is a natural fluoride of sodium and aluminum, found in Greenland. The artificial cryolite manufactured in Germany may be used in place of the natural product.

Dark Greens	A	B
Chrome oxide.....	90	35
Nickel oxide.....	10	65
Light Greens (very fine)	A	B
Chrome oxide.....	16	10
Limoges emerald.....	76	50
Zinc oxide.....	8	8
Quartz sand.....	..	24
Feldspar.....	..	8



PASSION FLOWER—MARY LOUISE DAVIS

Emerald is a silicate of glucina which is found in two forms:

1—As a crystal, translucent and colored in green by a small quantity of chrome oxide, this is the variety used in jewelry.

2—In the nature of crystalline masses, almost white, which are found associated with pegmatite near Limoges, France. Emerald is also found in the United States, especially at Royalstone, where it is found in large quantities.

All the colors described above are prepared by fritting at cone 9. The frit is ground wet for 70 to 80 hours, then sifted through a sieve No. 250.

Brown tones, shading from brown to black, can be obtained by the combination in all kinds of proportions of chrome, iron, cobalt, nickel and manganese oxides. Alumina and zinc oxide generally lighten the tone.

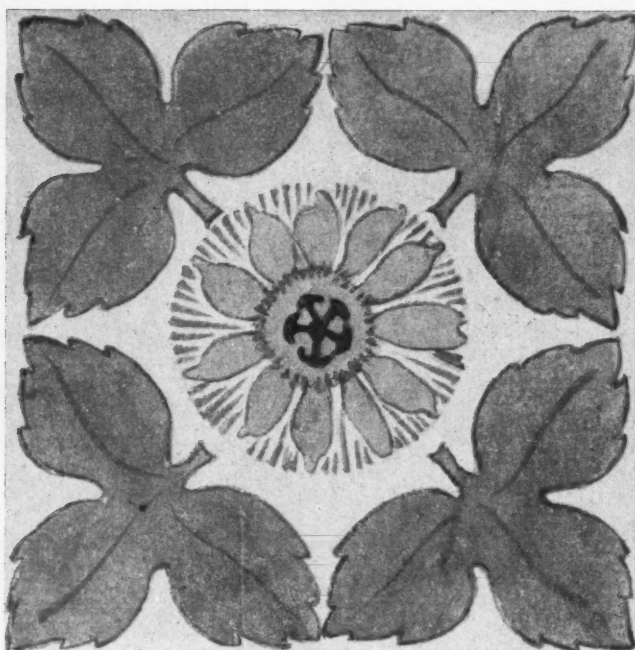
A yellow of uranium may be obtained at grand feu firing by fritting lightly (about cone 08 to 09) the following mixture:

Uranate of lime.....	32
Kaolin.....	35
Pegmatite.....	33

This yellow of uranium requires an extremely oxidizing firing. The uranate of lime is prepared by dissolving in nitric acid 84 parts of uranate of potash and 16 parts of chalk. This is precipitated with ammonia and the precipitate is sifted, washed and dried. This gives a sufficiently pure uranate of lime.



HOPS—MAUD E. HULBERT



TILE, PASSION FLOWER—HENRIETTA BARCLAY PAIST

Besides the underglaze colors, mention should be made of colored slips, which are also called *envelopes*, and the metallic tinctures.

COLORED SLIPS

Colored slips are made by the addition of a coloring matter to a porcelain slip. They are used to obtain a decoration in relief under a translucent glaze. Sometimes they are also used to cover a piece entirely, thus obtaining a uniform colored background. In this case they are called envelopes.

A white slip is first made, which will be used as the basis of all colored mixtures. For instance:

Kaolin.....	65
Feldspar.....	15
Quartz sand.....	15
Chalk.....	5

This is ground and metallic oxides added as follows:

	Blue	Olive Green	Dark Green
White slip.....	70	88	85
Kaolin.....	10
Feldspar.....	15	..	8
Cobalt oxide.....	5	2	2
Nickel oxide.....	..	10	..
Chrome oxide.....	5

These formulas were used with the first colored slips. But now a greater variety of tones is obtained by incorporating in the white slip complexed colors such as have been described for underglaze painting. And these colors may be used either by themselves or combined together.

METALLIC TINCTURES

In the last years brilliant tints in decoration have been very generally replaced by more subdued colors. The minimum of intensity in color may be obtained by the use of *metallic tinctures* also called *liquid colors*.

The first application of this process was made at Sèvres about 70 years ago. They developed then an underglaze pink made of gold by applying to baked ware a concentrated solution of chloride of gold. To prevent the liquid from being absorbed by the ware, the baked piece was first covered with oil, and after application of the gold solution, it was

submitted to a low fire which burned the oil. Then the translucent glaze was applied and a grand feu firing given. This gave a pink or lavender grey background, according to the concentration of the solution.

This process is still used in some factories notwithstanding the trouble of a special firing to burn the oil. The following method seems better:

Different metallic solutions are prepared according to the intensity of the required tone:

Blue	A	B	C
Distilled water.....	80	85	90
Nitrate of cobalt.....	20	15	10
Grey			
Distilled water.....	80	85	90
Chloride of platinum.....	20	15	10
Grey Green			
Distilled water.....	80	85	90
Nitrate of nickel.....	20	15	10
Lavender grey			
Distilled water.....	80	85	90
Nitrate of manganese.....	20	15	10
Yellow			
Distilled water.....	80	85	90
Nitrate of uranium.....	20	15	10

Light green

Distilled water.....	80	85	90
Bichromate of ammonia.....	20	15	10

These figures indicate quantities in weight. The metallic salts are dissolved in distilled water and the solution is sifted. One must be careful to use absolutely dry salts, which is often difficult, as many of these salts, the nitrates, the chloride of platinum, etc., rapidly absorb the moisture in the atmosphere.

To obtain repeatedly very uniform tones, it is better to use solutions of a certain density, a process both simple and exact.

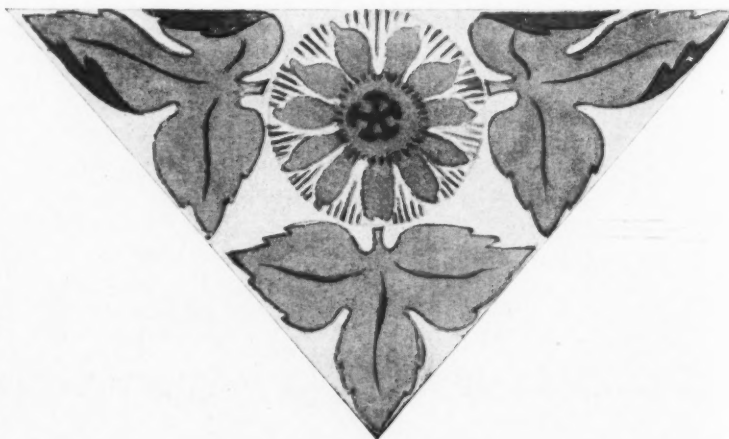
If the solution is applied over baked ware, the absorption by the still porous piece makes the color spread and it is impossible to keep the exact outline of the decoration. To avoid this, instead of covering the piece with oil, as was done formerly, a high proportion of glycerine is added to the metallic solution, and in that case one must use solutions of a determined density.

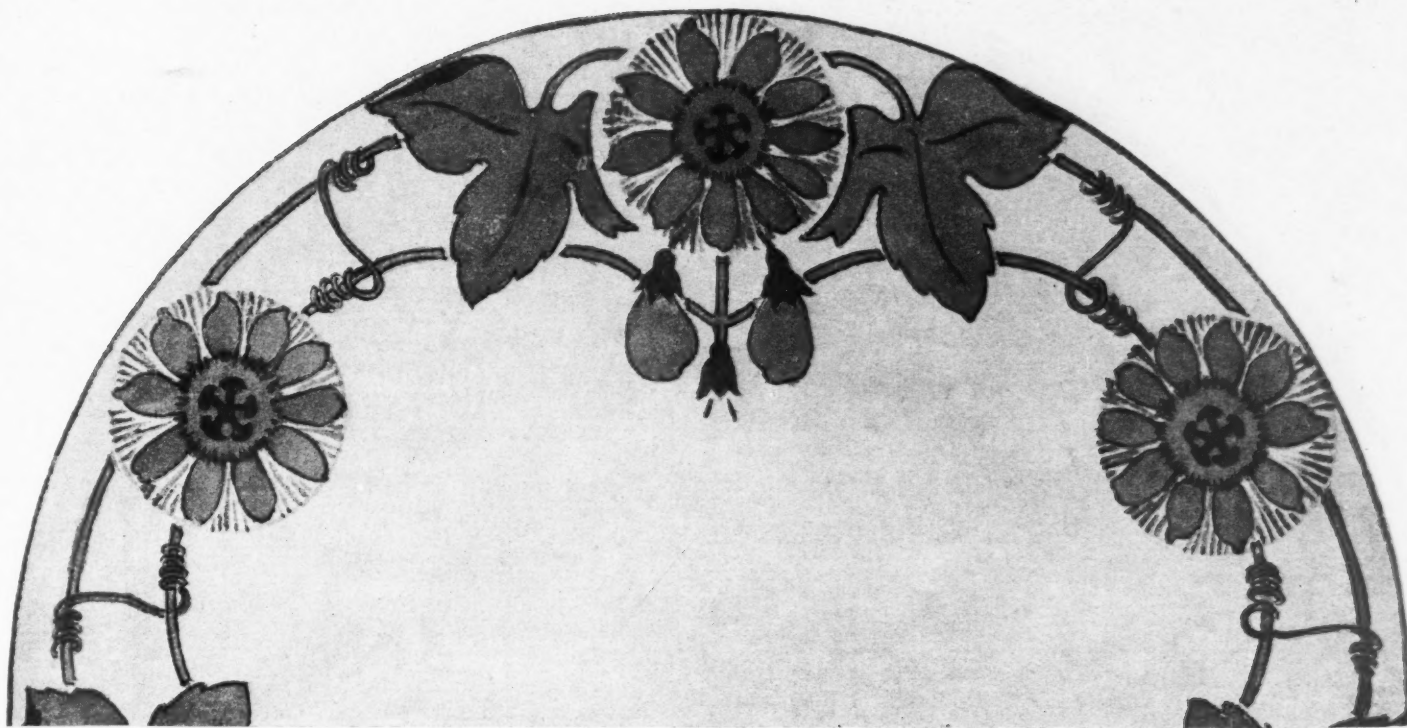
If for instance one has a metallic solution of 1.40 density one will use:

Solution density 1.40.....	15
Glycerine.....	85

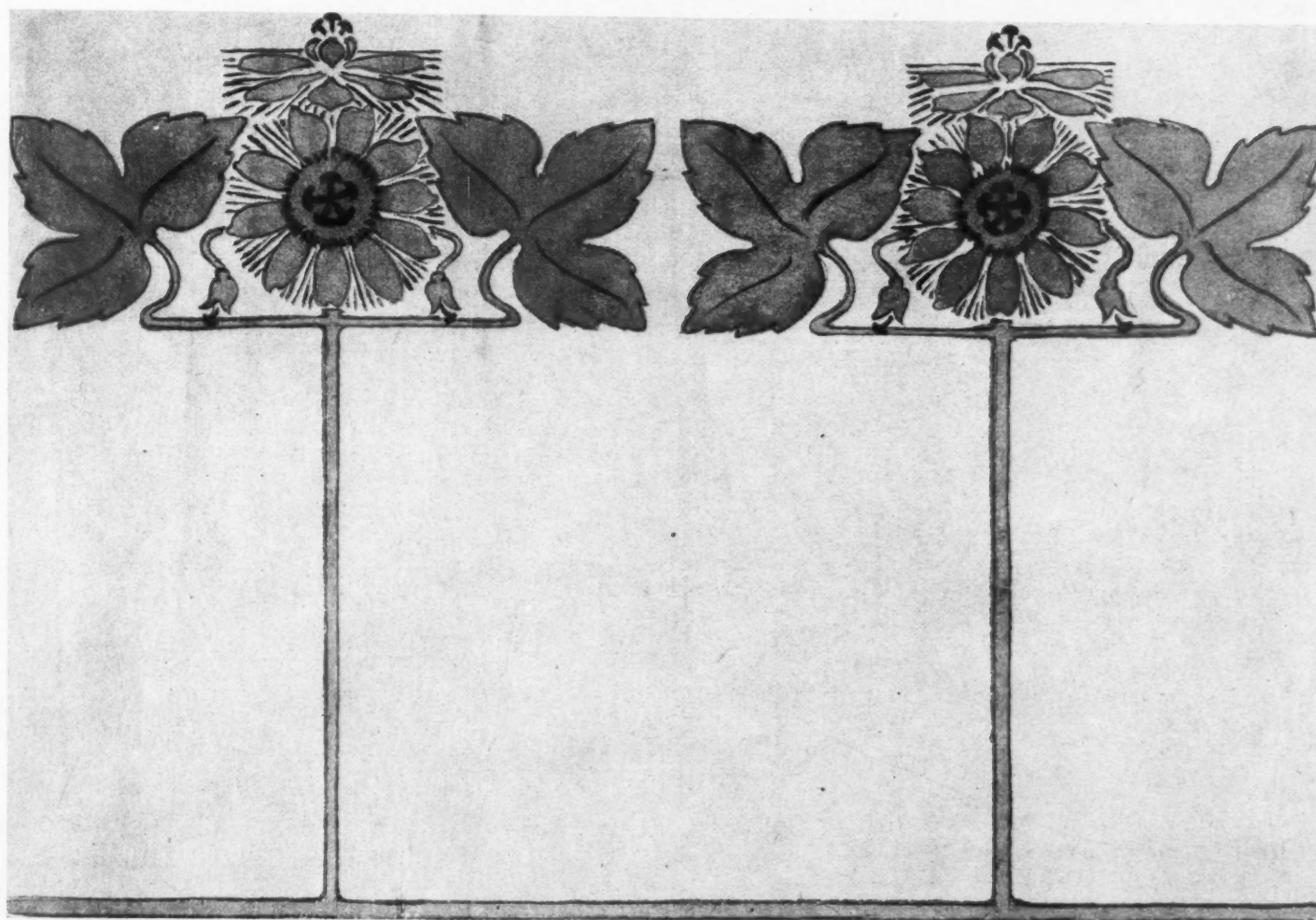
It will then be easy for a decorator to prepare a varied palette of liquid colors for underglaze grand feu painting.

(TO BE CONTINUED)





PLATE, PASSION FLOWER MOTIF—H. BARCLAY PAIST



PASSION FLOWER DESIGN FOR BOWL—H. BARCLAY PAIST



CHILD'S SET, No. 1—A. EDNA EVANS



CHILD'S SET No. 2—A. EDNA EVANS

TREATMENT FOR CHILD'S SET

A. Edna Evans

NO. 1

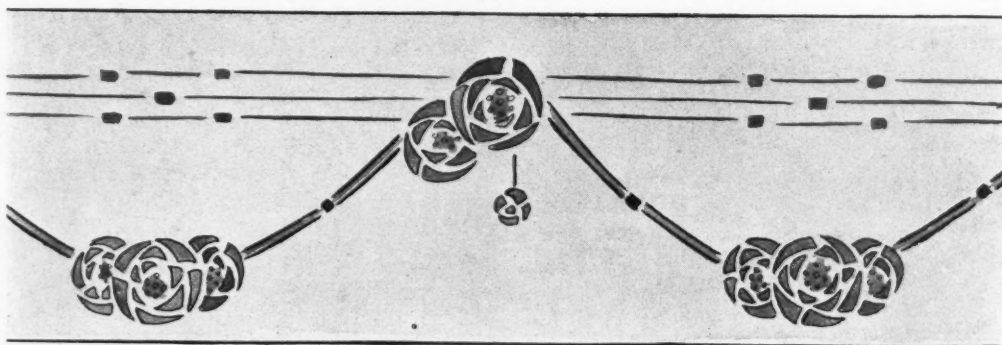
BACKGROUND—Old Ivory. Dark background—Old Ivory with a touch of Finishing Brown.

For box, hair and shoes—Hair Brown and Yellow Brown. Dresses, stockings, toys and hair ribbons—Deep Blue Green. For tree—Grass Green and Brown Green.

Faces—Pompadour (pale) with deeper tone for cheeks. Outline whole design in Black. Bands are in Gold.

NO. 2

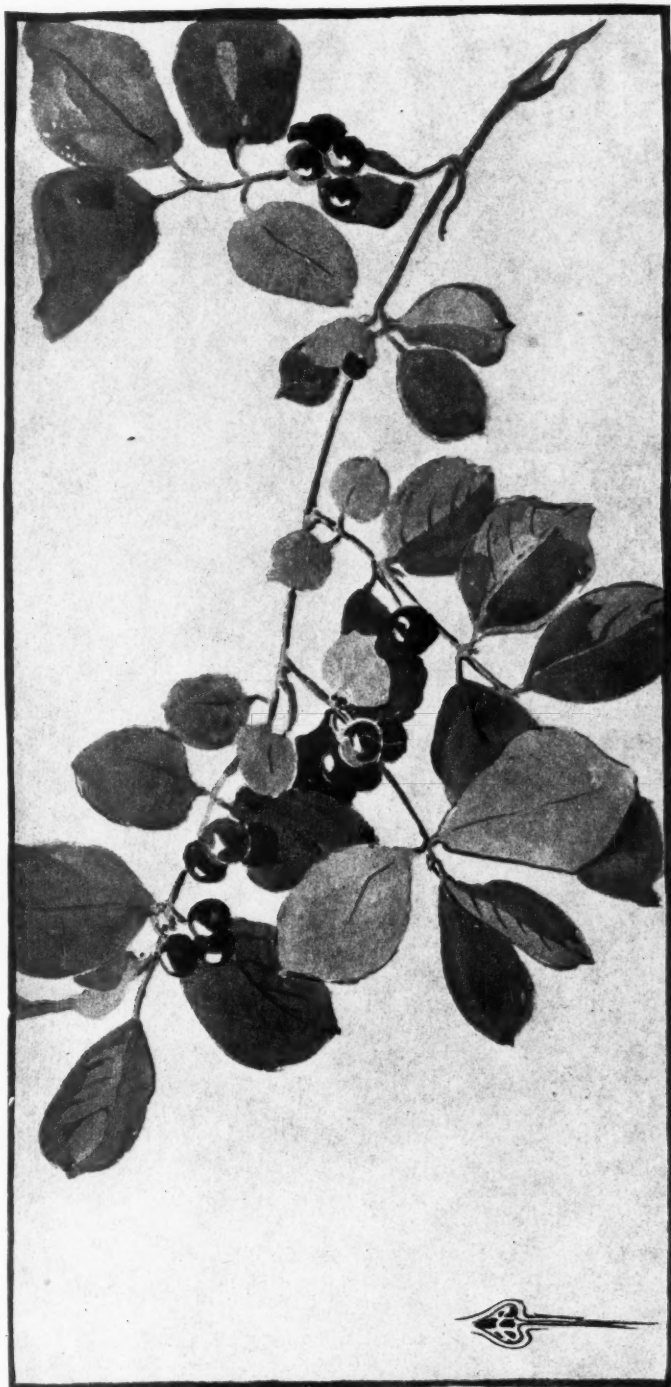
Background—Oriental or Old Ivory. Tree—Equal parts, Grass Green and Brown Green. Santa Claus—Royal Blue, used dark for pack, cap, feet, steps and bands. Lighter shade of same color for coat and stockings. Still lighter shade for face and hands.



BONBONNIERE—MRS. MONRO

TINT a light Yellow Green border design, except roses a darker shade of the same green, also stripes in background of medallion. The roses are shaded Rose, also the dress of girl. Outlines Black. The window frame and

hair is Light Brown, the ribbon, bows and fan, Light Violet. The bonnet is Albert Yellow and Yellow Brown, the eyes Blue Green, the face a light tint of Pompadour and Canary Yellow with more Pompadour in the cheeks.



CHOKE CHERRY—H. BARCLAY PAIST

CHOKE CHERRY

Treatment by Chas. Leo Wiard

FOR tall stein or tankard. For the upper part of background use Sepia Brown, Yellow Brown and a little Pompadour. In lower part Lemon Yellow and Blue shading into an Ivory tone. Paint leaves in Yellow Green, Olive Green and tones of Brown. Stems, Sepia and Dark Brown. For choke cherries use Crimson Purple, Dark Blue and Black, with Turquoise Blue in the high lights. The shadow choke cherries should be painted in with a grey made of Warm Green and Deep Violet. In finishing use touch of Pompadour.



FOXGLOVE IN SHADES OF PINK AND WHITE—EDITH ALMA ROSS



BOWL, PASSION FLOWER MOTIF—MARY LOUISE DAVIS

PASSION FLOWER

Mary Louise Davis

THE flower is lavender in its general effect. The leaves are a pinkish lavender on the inside and a cool green on the outside. The rather complex pistil is pale green and the circle of little spike-shaped leaves is a brilliant blue ("new blue" in water colors).

In the designs keep to these colors to a certain extent. For the bowl the flowers should be greyish lavender with blue rays and line of dots, the six spots in the center being alternating lavender and olive. The stems, outer part of leaves and rim a bronze or grey brown, the centers of ornaments in the rim and center rays of leaves being touched with olive green. The bowl can be white or tinted a light ivory.

For the plate—Tint all over a greyish ivory. The rays

are in Blanding Blue with a black line for the scalloped edge. The triangular ornaments, light olive green with lavender centers and black outline on a blue ground.



PASSION FLOWER (Supplement)

M. M. Mason

THIS very charming drawing of the Passion Flower cannot fail to prove useful in many ways. After making a careful drawing of the design, paint the leaves with Empire Green and Brown Green in the darker tones, and with Yellow Green in the lighter tones. For the flowers use a wash of Violet and Blanding Blue, shading with Ruby around the centre, with Albert Yellow and Brown Green for the stems. With the end of a sharp stick, around which a little cotton has been twisted, wipe out with a firm stroke the lights through the flowers. Dust when dry with French Grey and fire.

SECOND FIRE.—Tint the entire piece with Pearl Grey and dust with French Grey, cleaning out the flowers again and retouching the leaves if necessary.

In the third firing the outline may be painted with Brown Green. If the background should prove a little cold, a thin wash of Brown Green would help it, and the flowers will also probably need a wash of Pearl Grey.

These flowers are also most suggestive to designers of a great variety of arrangements. It would be most interesting to select a single flower, or a part of it, as a motive for a pattern, blotting it in with a full ink brush, keeping in mind the principles governing all light and dark arrangements, and making an interesting grouping of spots, having beauty of form as well as variety in areas.



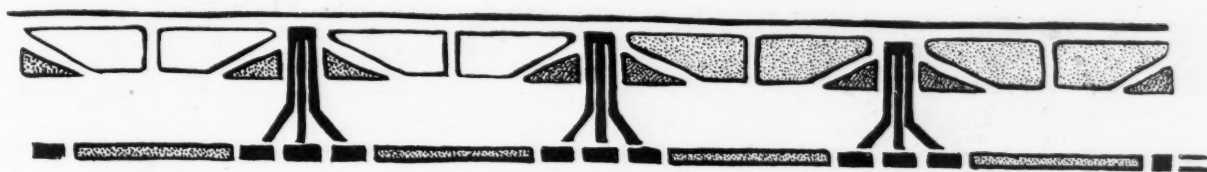
PLATE AND BOWL, PASSION FLOWER MOTIF—(Page 167)

H. B. Paist

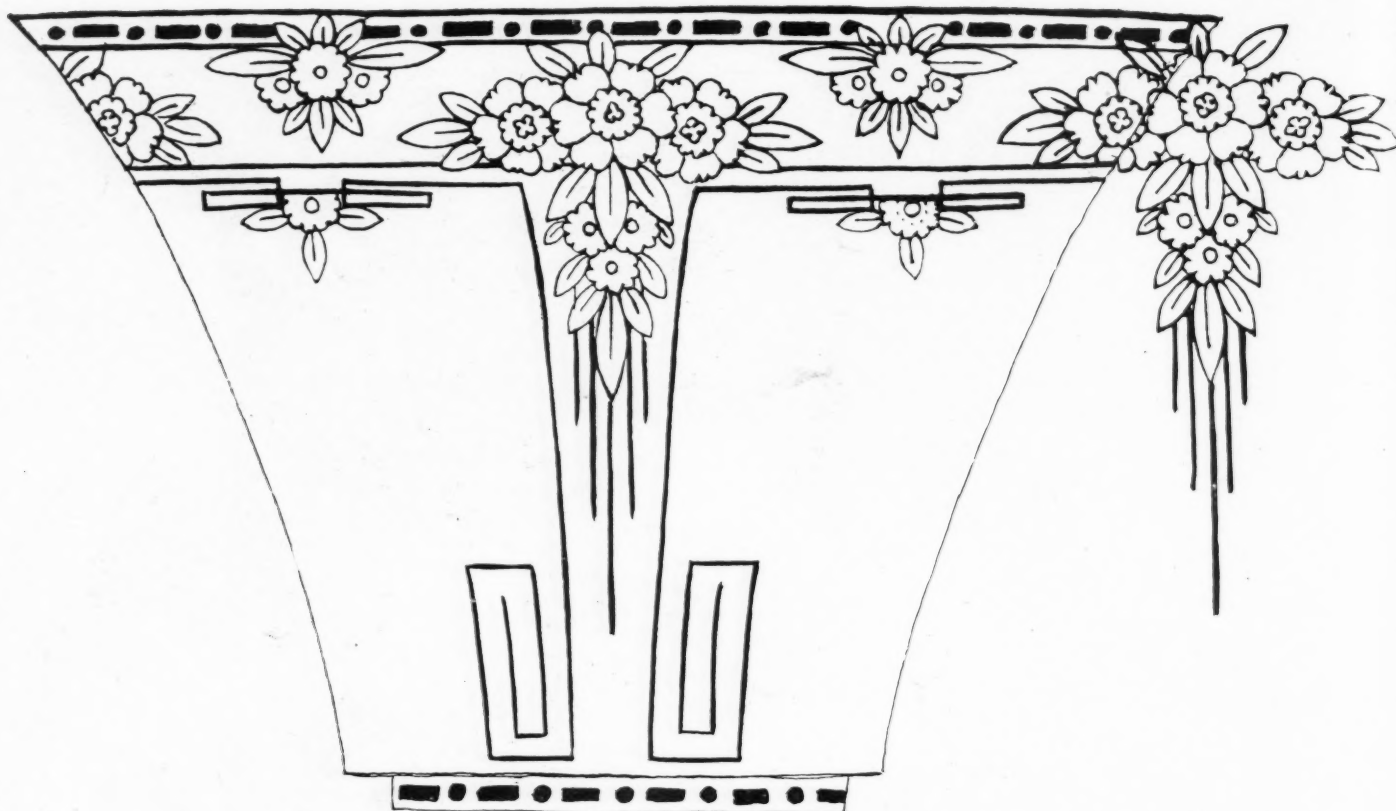
AS the flowers are purple we will lay the background with a soft Ivory. Leaves and stems Grey Green. Petals, Purple (Blue Violet or any violet preferred). Center of flower Alberts Yellow. The rays between the petals will be best in Gold for decorative effect. Outline the whole design with Gold. In the plate design the little gourd shaped units, below the flower, are Green. For a good Grey Green, add Neutral Yellow to Olive Green to soften the latter, or if the "Greedy Green" so-called be used, a little Neutral Yellow will improve it also, as most of the colors by this name are too cold.



CONVENTIONAL PASSION FLOWER—MARY L. DAVIS



PLATE—PASSION FLOWER MOTIF—MARY LOUISE DAVIS



LARGE SATSUMA BOWL—MATILDA MIDDLETON

LARGE SATSUMA BOWL

Matilda Middleton

THE flower in middle of large bunch do in yellow with red center. The one on each side of it do in brownish lavender with yellow centers. The small bunch of three under yellow flowers do in red.

The bunches of three just under upper border make yellow for the middle one with a red one on each side.

The single flower under border make lavender. All lines upright and otherwise do in gold.

The broken band on top do in blue with green dot.

The stems in black lines same as outline, the leaves green. The colors and enamels same as in treatment for other bowls.

The enamel for Satsuma ware is Hancock's Soft White enamel, mixed with fat oil of turpentine just enough to hold it together and thinned with turpentine. Grind enamel until smooth.

* *

GENERAL REMARKS ON THE USE OF SATSUMA WARE

Matilda Middleton

ALWAYS fire Satsuma in the coolest place in kiln as it does not need a hard fire. Never stack Satsuma as it will show marks of stilts. There will be no trouble if you give it light rose fire or just merging on the orange, and anything can be fired in same kiln. The only thing to remember is that the ware is softer than French or German ware.

The enamels, if made with Hancock's Soft White enamel, will develop with a light fire. Mix Hancock's Soft Enamel with just enough fat oil of turpentine to hold it together and thin with turpentine. Use La Croix colors to color the enamels, as they develop with less heat and consequently are best. Flat colors can be used as well, also

tinting. It is not necessary to use flux, but it can be used for flat colors and tinting if you wish.

The outline should be of equal parts Brunswick Black, Ivory Black and Dark Blue thinned with turpentine, making a firm black line that does not disappear in firing.

Outline design in black and put in all lines of gold or black desired and fire. After the article is fired burnish gold and if it has sunken into ware and does not come out bright, it has been fired too hard, and the soft enamels will not need so hard a fire, as a light rose heat is enough for the enamel and will develop the gold. For the gold use unfluxed and Roman (fluxed gold) half and half.

If the enamels come out bubbly and gold rubs off it has not been fired enough.

A few tests on broken pieces of Satsuma would make you understand the degree of heat needed.

* *

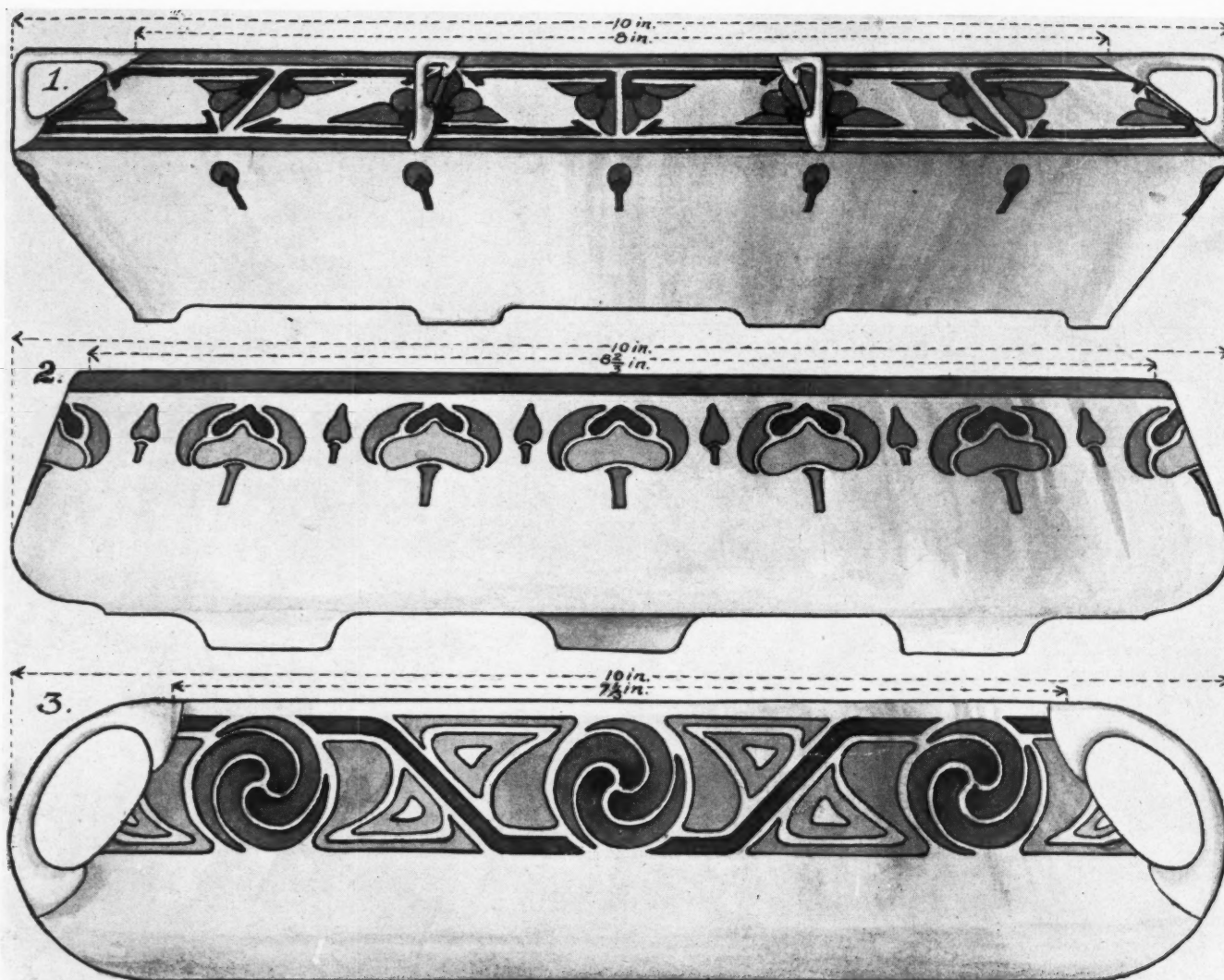
GENERAL TREATMENT FOR APPLE STUDY

M. M. Mason

FOR the study of apples the general palette is required, ranging through the yellows, yellow browns and reds; the yellow greens, blue greens and dark greens; the greys, violets, ruby and black. The background is painted with Yellow Brown, French Grey, Shading and Dark Green. For the leaves use Celadon and Yellow Green, modeling slightly with Shading and Dark Green and Violet. Lay them in, in simple flat tones and depend on the subsequent paints for accents of color. The brightest note of color in the apples is Carnation, the deeper tones, Blood Red and Blood Red and Ruby, with Albert Yellow in the lighter tones. When dry, the same colors are used in dusting, carrying the French Grey over most of the greens. Retouch by washes of color carried over the entire surface of the panel, rather than by working out individual parts, as in this way a simpler and less realistic effect is obtained.



APPLES—PAUL PUTZKI



FERNERIES—H. B. SMITH

NO. 1—Light Green with darker green bands. Border of Dull Red. Flowers with Light Brown stems on a cream ground. Buds Dull Red and Brown.

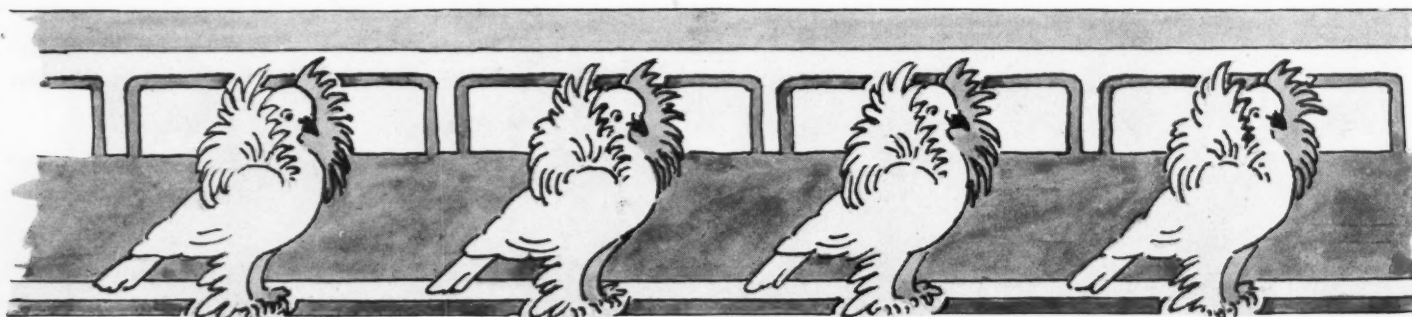
No. 2—Ivory ground. Flower in shades of Yellow and Yellow Brown, Brown stems and outlines.

No. 3—Circular ornament, Violet shading to Purple,

diagonal line Reddish Brown, small triangular ornament, Blue Green. Larger enclosing form Banding Blue. Ground, Light Dull Green.

All colors should have a touch of Black to harmonize them or a dusting of Grey after the firing.

Outlines Black.



BORDER—CHAS. BABCOCK



DESIGN FOR PLATE—OPHELIA FOLEY

Darkest value--One Aztec Blue, two Copenhagen Grey. Lightest value--Thin wash of Yellow Red. Middle value--
One Sea Green, one Yellow Green, one Ivory Glaze. Envelope--One Pearl Grey, one Ivory Glaze.

DOGWOOD

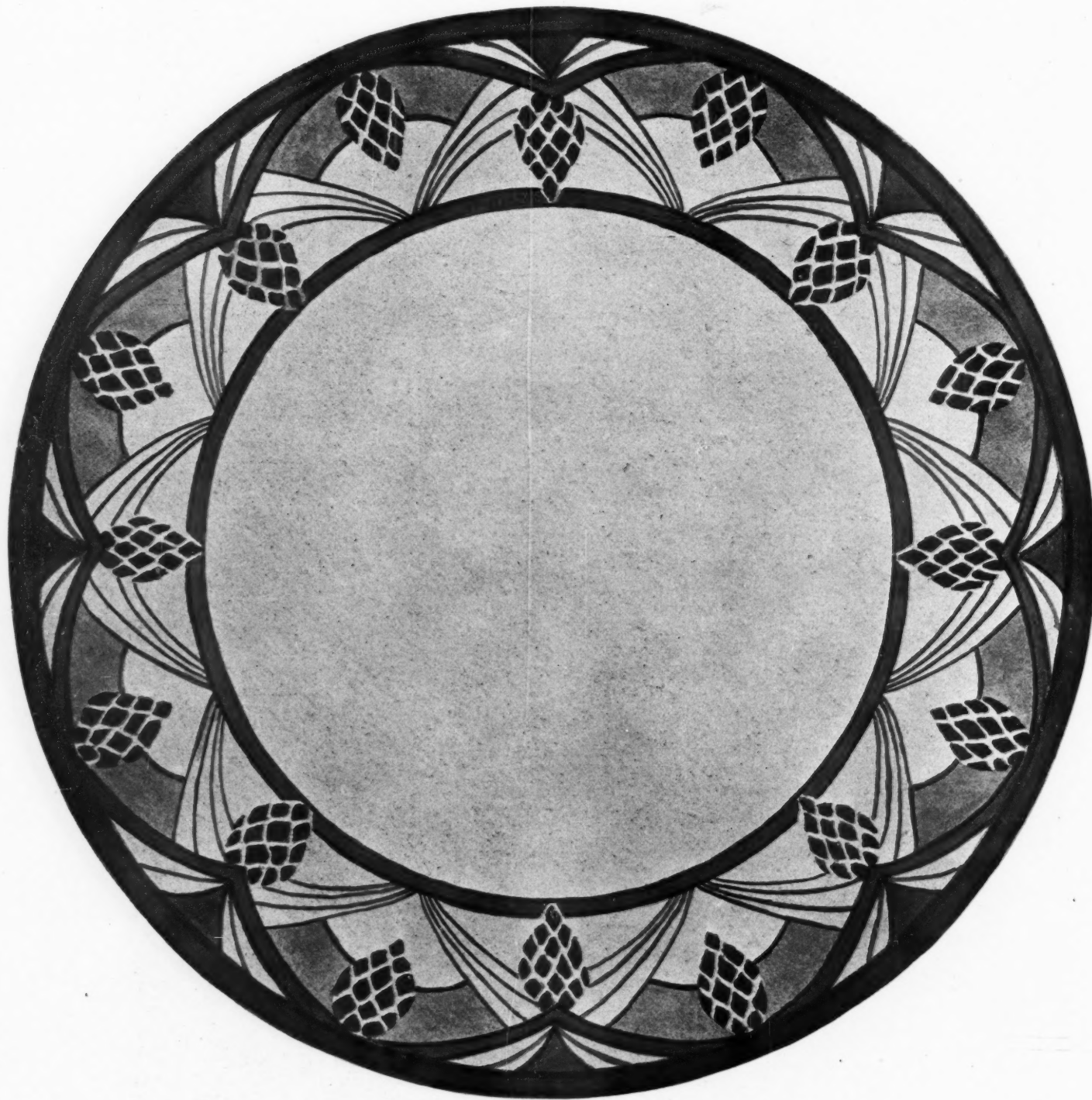
Jeanne M. Stewart.

THIS study was published in the November issue. It is not the California Dogwood but one which grows on Puget Sound and blossoms twice a year. These flowers being white, the background should be put in in grey greens and design wiped out, care being taken to retain soft edges. Shadows in the blossoms may be made with Stewart's Grey and a little Ivory Yellow, while the centers are Lemon Yellow, Brown Green and Wood Brown. The

leaves are on the blue green order, the following colors being used: Turquoise Green, Yellow Green, Brown Green and Shading Green.

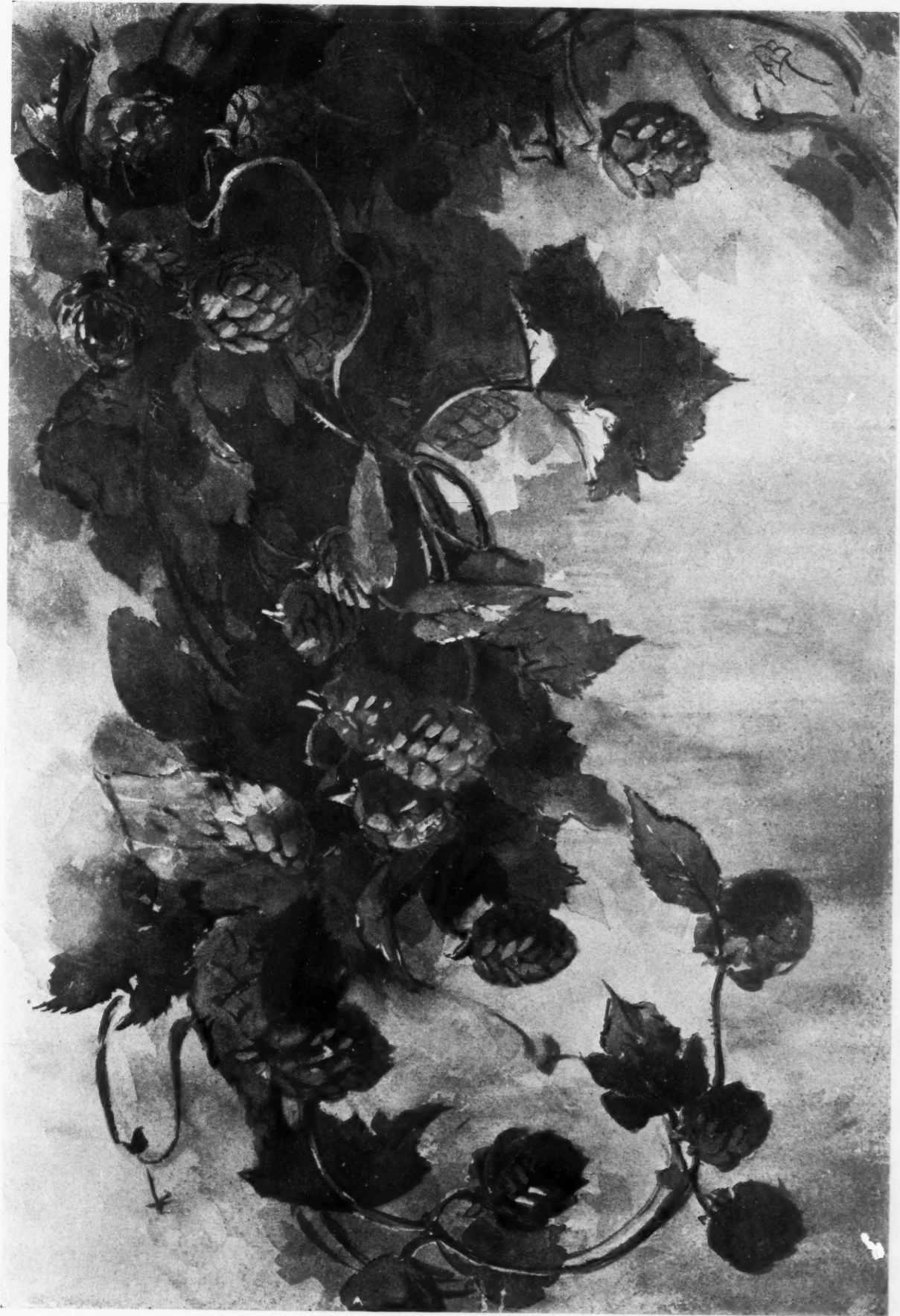
Somewhat warmer colors may be thrown in the background by introducing Wood Brown and Pompeian Red in the depths under the flowers. Shadows may be added in the warm grey tones using Grey and Pompeian.

In Autumn the Dogwood tree blossoms the second time and the bright red berries of the first blossoms present a bit of charming color amongst the flowers and foliage.



DESIGN FOR PLATE—MRS. W. L. RICE

To be executed in Ivory, Medium Brown and Gold.



HOPS—CHAS. LEO WIARD



POTTERY CLASS

F. H. Rhead

THIS lesson will consist chiefly of a talk on design, or rather, on the original idea. The word or term design is both misunderstood and misused by the advanced student as well as by the beginner. This fact—and I will show that it is so—will explain in a large measure why potters endowed with ability and talent, and possessing the most perfect equipment, do not by the results of their labors justify their possession of these gifts.

The average studio potter, and also the prospective worker in clay, seem to be more interested in the process as an end rather than the means. "Bother the design, give me a piece of clay," is the exclamation of the misguided enthusiast who gets the clay and with little or no desire to create, commences to produce feeble copies of feeble copies of inferior designs done by inferior but popular designers. "But I don't wish to create," says an enthusiast "with a piece of clay, I am quite satisfied to copy." "Quite right," says the design leader. "But, what about your taste?" If one is to copy, let the object selected be worth copying; that is, it must not be the work of merely a good artist, but it must be of the best.

When this much is settled the question of taste is not so serious. If it inclines to pure examples, either ancient or modern, good work will result from faithful copying. A single style or period should be selected and made the subject for close study, thus giving the worker a perfect understanding of what he is about. One cannot study a masterpiece merely by looking at it; it is necessary to get behind the scenes, so to speak, to know something of the conditions under which it was made. Once acquainted with these conditions the worker absorbs all that is good of a period and consequently truthfully represents it in his work. As

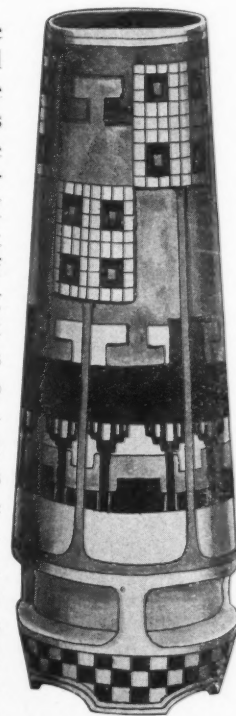


far as the training or course of study is concerned, there is little distinction between the copyist and the originator. The difference exists in the method of using the acquired knowledge.

The originator also must study the art of a period. He is original, however individual he may be, only in proportion to his knowledge of nature and ornament. Alone he can be nothing more than eccentric. What is design? It is an easy question, but one does not quite realize the answer until the question is asked. Design is the original scheme of construction. An expression of an idea either on paper or in the form of a model is a design, and the originator of this idea is the designer. If a potter uses an idea not his own and carries out the work in clay, the work is of his execution but not of his design. This point should be quite understood by those workers who "hunt" for "ideas" in folios and books instead of getting their inspiration from nature, that is by continual making and developing original studies.

The work should be altogether original or altogether copied. If the original worker is sincere there will be little bad design, and if the copyist has good taste there will be no mongrel ornament. One potter may say, "I would do original work if I knew how to begin." There is only one way to begin and that is to study. When the designer is working, ideas will come faster than they can be used, but they stop, except for occasional flashes, when work ceases.

Often a design is made weeks after the idea has been formed, or it is "struck while it is hot." Then again, while the idea must be original the designer may be confined to a certain style. To the capable worker everything is fish that comes into the net. For instance, let me ramble along in the manner of a designer in search of ideas. "Now, what shall I do? I want to produce something that is entirely my own. I like all types of clay work but perhaps prefer incising and carving to the other kinds. I want soft tones in mat glazes, generally greys and browns; am a little tired of seeing so much green. There will be little carving, as the glaze will practically furnish the necessary decoration. I have lots of decent flower studies so will utilize them for this work. Am going to confine myself to simple shapes composed of straight lines. The ornament (what little there will be) will be abstract forms all consisting of straight lines and based on the afore-mentioned studies. I will not attempt anything wonderful but will imagine that I am an Indian making pottery and decorating it with symbols of flowers. Whatever the design or shape, the form I use for the violet will be the same size as the actual flower and the form I use for the rose will be the same size as the rose. I will not bend or twist a flower (even in straight lines) to fit an inappropriate shape. The iris and the lily shall have a tall shape and the violet and pansy shall be represented on a low shape. In making my abstract forms I shall base the design on the construction of the plant but at that point the resemblance will most likely cease. As I have said, the colors are to be greys and browns and I may use purple. As far as the shapes are concerned, I like useful articles—candlesticks, tobacco jars, inkstands, fern dishes





flower vases, and of course architectural pottery such as tiles, bell pushes, brackets and so forth. I don't know what all this will look like; it may be a failure but I am going to do it. If it does not turn out well, I will find out why, and try again."

In working out such a series of ideas as this, one could easily imagine that other ideas would develop. The main point for the would-be-originator to bear in mind is that the best incentive to design, or at least the most reliable one, is not the possession of the hump of genius (if there is such a thing) but is just hard work. Some of the members of the class have asked for a lesson for slip-painting. This will be given in the January number and will be the last for a time of the clay processes. Following this will be given a series of lessons on decorations on the biscuit ware, treating with the various methods of underglaze painting.

ANSWERS TO CORRESPONDENTS

The powder gold which fires yellow and burnishes off is probably the un-fluxed gold and should be used only over color or raised paste and should be fired hard. It would be impossible to tell how to produce the effect on your imported piece without seeing it. Possibly not then, as many foreign processes are secrets.

SUBSCRIBER—We do not give instruction in photographic processes, but you will find a good article on photographing flowers in "Camera Craft," April, 1909.

G.—In using a view of a house for a souvenir cup and saucer it would be best to arrange it in a medallion in center of the saucer and on the cup directly opposite the handle, making a simple conventional border to enclose medallions and finish rims. A very attractive effect is gained by carrying out the design in Old Blue, Delft or Copenhagen Blue.

MRS. W. H. W.—Banding wheels are used quite a little in making lines for conventional designs. There are other simple devices for making true lines. Divide the plate into four sections; where the lines come together in the center, paste a little round of paper. Use this for the point of the dividers and draw a circle wherever needed with the inked end. There is also a little gauge which fits on the rim of a plate.

MRS. W. J. T.—There is no restriction on the degree of conventionaliza-



tion of a motif for decoration. It is simply a matter of taste. Beginning with the semi-naturalistic, which is the natural form with the modelling left out, and arranged symmetrically or in repetition, one progresses to the conventionalized, which is the selected perfect type with all accidents of growth omitted. Then through various stages and degrees of conventionalization to the symbolic which still has the main lines and masses of the original motif, the essential only, then the abstract, which deals only with straight lines and perfect curves and keeps only the proportionate masses of the original motifs. In this extreme type only those who have worked out the same or similar problems would recognize the source of inspiration.

E. G.—When you have trouble with a certain make of colors, you should write to the manufacturer, he would know best the cause. Grounding oil should never be mixed with the colors. It is blended on the china with a dabber until even, then the powder color is poured on and pushed along with a clean brush or a bit of surgeon's wool. This makes a deep color. For tinting, mix the powder with fat oil of turpentine until of the consistency of tube colors. Then thin with oil of lavender until it will go on without feeling sticky. Then use the dabber to blend smoothly. India ink should not affect the color but it is always well to have the drawing as delicate and clean as possible, since then you can see that no other coloring matter adheres to the drawing which will show after firing. If your color came out muddy you must have gotten some other coloring matter mixed with it.

B. W. R.—Seiji, Japanese ware, is pronounced Say-e-zhe. You will find an article in this number on the decorating and firing of Satsuma ware. To give the dark effect of old Satsuma, tint it strongly with the Satsuma tint, equal parts Yellow Ochre and Brown No. 4, adding Brunswick Black until the desired tone is attained; add one-eighth flux to this mixture. For Belleek use the same gold as for other wares but do not fire quite as hard. Silver should fire all right on Belleek if not overfired. We do not make monograms to order. If you wish one made on the order of those lately published in KERAMIC STUDIO write to Miss Alice Woodman, 328 West Onondaga St., Syracuse, N. Y.

A. M. K.—For a delicate salmon pink tinting try Carnation No. 1, La Croix, mix one-fourth flux, as much fat oil as color and flux combined, thin with oil of lavender to the desired shade.



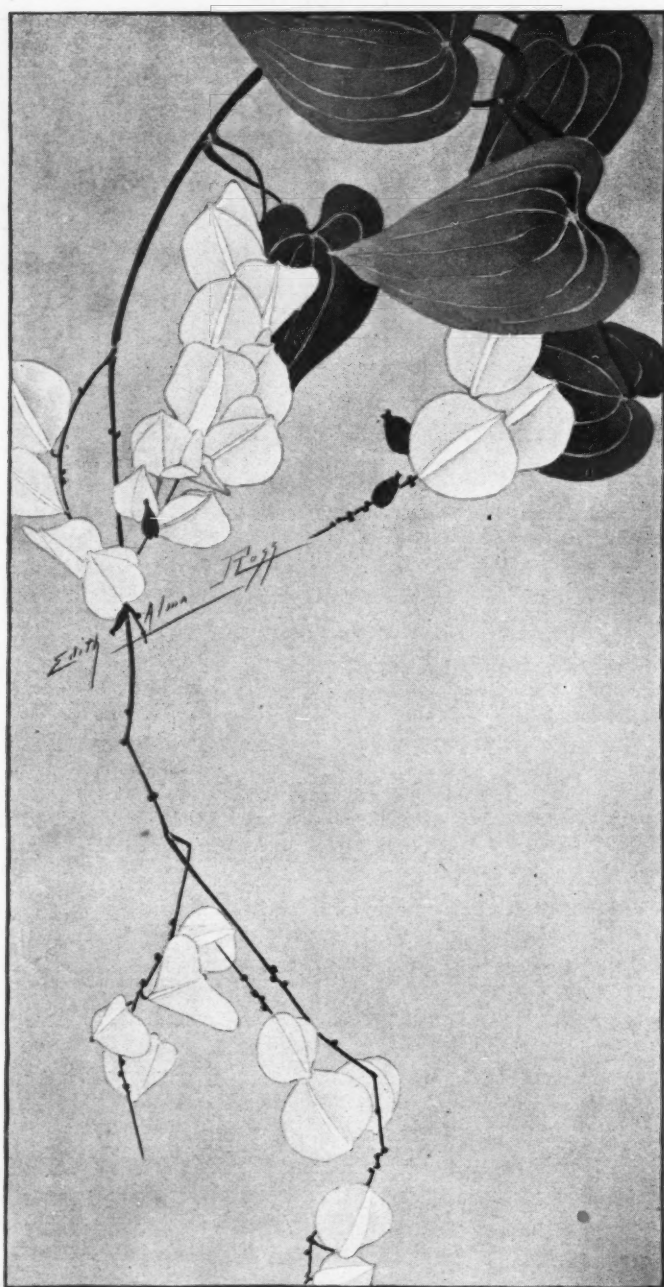
WE wish to call the attention of our members to the fact that we cannot always get the problems criticized in time to return them before the next problem is due, so do not wait for the last to be returned if it is time to send another.

We have three new individual members this month: Mrs. Fred Abbey, Kirkwood, Ill.; Mrs. Grant D. Harrington, Elkhorn, Wis.; and Isabelle Kissinger, Lincoln, Neb.

The problem January first is a design for the decoration of any of the League bowls shown on page seven of the study course. There has been such a demand for the cross flower bowl that the stock is about exhausted. In fact it is hard for the Chicago dealers to keep any of the League shapes always in stock, as there is such a demand for them, although they order them in larger quantities than other shapes, for decorators, whether League members or not, are anxious to get shapes structurally perfect in the first place, as they know no amount of ornamentation can redeem the defects of construction, for the decoration is always subordinate, that is conforming to the shape to be decorated.

Remember this is problem five and there will only be one more criticism after this in this year's course. Send designs as early as possible to President of the League,

MARY A. FARRINGTON,
710 Barry Ave., Chicago.



YAM ROOT

Edith Alma Ross

THE botanical name of this beautiful wild vine is *Dioscorea villosa*, so named from the Greek naturalist Dioscorides.

It is strange that it is not more cultivated, for it will be found a vine easily domesticated and thriving very happily. It is found growing in deep woods in the Middle West. The heart-shaped leaves are borne daintily and the flowers which are sterile are a greenish white in drooping panicles. The fertile ones form the seeds which make the beautiful clusters from which the study was taken.

The fruit matures in the fall and has three winged angles, brilliantly colored with maroon, greens and yellows and with a satin sheen. At the same time, the leaves take on all shades of gold and rich bronze, making a charming study for the decorator.

To paint naturally in mineral colors, use Albert Yellow, Yellow Brown, Chestnut Brown and Brown Green for the leaves with a hint of richer green. For the fruit, use Warm Grey, Pearl Grey, Blood Red, Albert Yellow, Chestnut Brown and a few touches of Green.

GENERAL TREATMENT FOR HOP STUDIES

A HOP design is most suitable for a beer stein, tankard, or any object which will admit of a dark color scheme. The colors needed are Moss, Royal, Brown, Russian and Shading Greens, Copenhagen Blue, Violet No. 2, Yellow Brown, Albert Yellow, and Pompadour.

The first painting should be simple and crisp, using Moss and Royal Greens and Albert Yellow for the lightest hops, and Shading and Brown Greens and Copenhagen Blue for the others. Get the background going, for good effects can be obtained by painting into the wet tint, and also by wiping out lights with a moist brush. Copenhagen Blue, Brown, Shading and Russian Greens are used in the background.

About the same colors are used in the second painting, possibly warmer colors than before, more Albert Yellow, Yellow Brown and Pompadour. The prominent hops should be brought out by crisp accents of Royal and Brown Greens, and washes of Moss Green and Albert Yellow. The less prominent and suggested ones should be washed over with the background colors, some of them to be almost lost in it. If Belleek ware is used, substitute a mixture of Apple Green and Albert Yellow for the Moss Green, as the latter is apt to fire brown on that ware.

WATER COLOR TREATMENT

The two studies of hops in this number will hardly meet the wants of those who are seeking for a conventional flower study, but with a little clever rearranging or selection they may find hints for decorating something they wish to beautify. The student is strongly recommended to soak the paper before placing it on a piece of wet blotting paper or oil cloth over a drawing board. Unless the water color is all kept wet it would hardly give the result desired. The colors to use are Hooker's Green Nos. 1 and 2, Antwerp Blue, Raw Sienna, Alizarin Crimson, Lemon Yellow, Burnt Sienna and Indigo. Paint in the general scheme of the background, massing the light and the dark and breaking the warm colors in the centre; sponge out the lights where the brightest hops are and do not work into them with sharp crisp touches until the paper begins to dry a little. Observe the make of the leaf and the stems. There should be nothing woolly in the handling. If necessary a little Chinese White may be used with the color towards the last, but very little.



THE KOKOMO KERAMIC CLUB

THE Kokomo Ceramic Club is a direct outgrowth of the Kokomo Arts and Crafts Guild which was legally organized in 1905. The guild was divided into departments for the different kinds of art and craft work: needlework, basketry, metal, leather and the art work, comprising sketching, water color, china painting and design.

Several ladies who were associated in the work of the art department had for many years been students of art, and organized a club for the further study of design and composition applied to china, as suggested by the many articles and illustrations in the KERAMIC STUDIO, and assumed the name, The Kokomo Ceramic Club.

The first year Mr. Brandt Steele of the Herron Art Institute of Indianapolis was employed as an instructor in applied design using naturalistic motifs. The following year Miss Myrtle Taylor of Butler College, University of Indianapolis, was secured, and for the past two years has been giving a lesson each week during the school season, using as her text-book the Theory of Design and Composition by Denman W. Ross of Harvard University. Consequently, the work has all been in straight line composition, using the vertical and horizontal lines with the right and left oblique, obeying definite laws.

The last set of lessons dealt entirely with all-over patterns, consisting of problems of different line direction and interval harmony. The class work has all been executed by groundlaying and then cutting out the design, glazes being used for finishing.

The coming year's study will have a new note of interest, as Miss Taylor has taken advantage of a summer course in design under Mr. Ernest A. Batchelder.

The illustrations in last issue are each the individual's own composition. Those exhibiting were: Mrs. Grace N. Bruner, who has been a teacher for a number of years, and is a member of the State Ceramic Association; Miss Effie George, a local teacher who has had the advantage of two years' study in Europe, also a member of the State Ceramic Association; Mrs. Nellie T. Dixon, an untiring worker and teacher; Mrs. Will Brown, Mrs. Linea Souder, Mrs. Stella Hoss and Mrs. E. E. Russell, who are also prominent workers. MRS. E. E. RUSSELL, Kokomo, Indiana.

[This note on the interesting work of the Kokomo Ceramic Club, and the vase design by Mrs. Dixon, were left out of the November issue for lack of room. Designs by members of the Club, and photographs of their work, appeared in November.—Ed.]



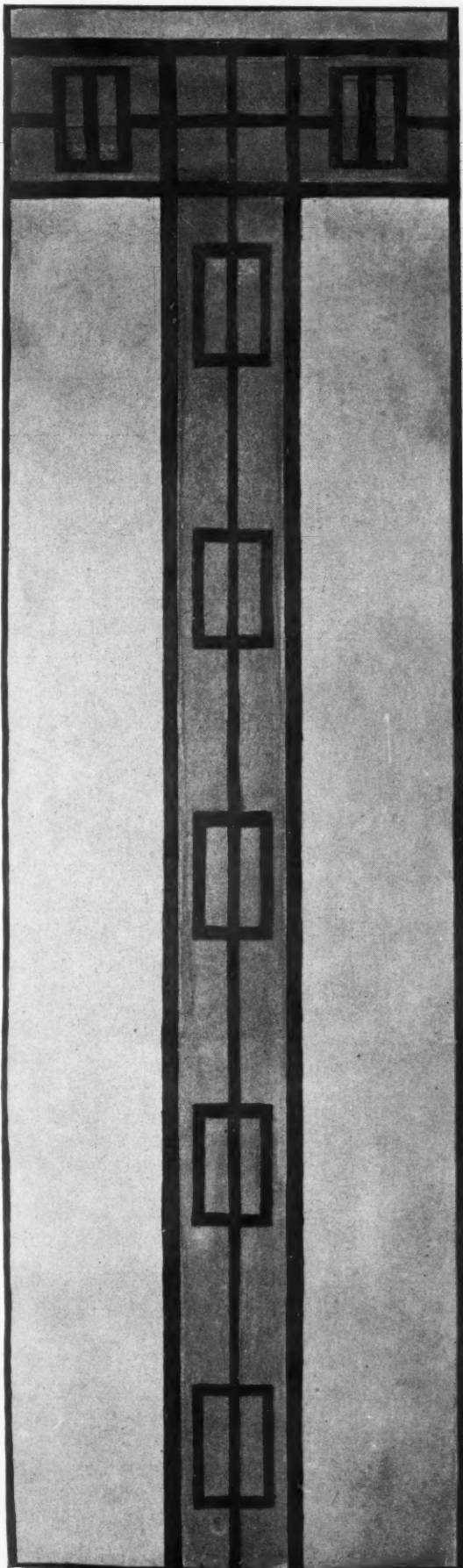
TO DESIGNERS AND CONTRIBUTORS

Our coming color studies will be:

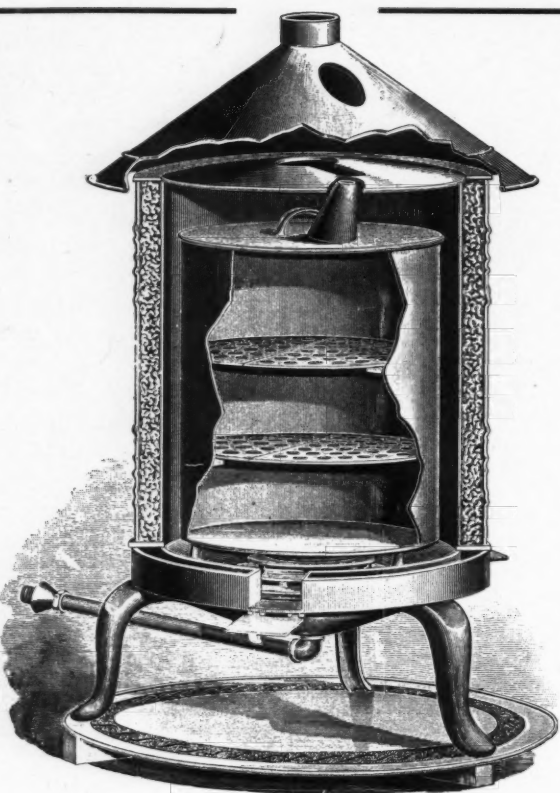
January—Pitcher with conventional chrysanthemum design by Ione Wheeler; February—Petunias by Paul Putzki; March—Calla Lily by Alice Willits Donaldson; April—Freezia by E. E. Daniel; May—Azalea by Margaret D. Lindale; June—Violets by F. B. Aulich.

Good sketches or studies of these flowers and conventional designs derived from them, will be purchased by us to appear in the same numbers. Designs for February number should be here not later than December 15th, and so on.

We ask our contributors to always sign their studies, and to send treatments with them. Occasionally when going to press, we find that the name of a designer has been lost, or that there is no treatment for a special study. All this will be avoided if studies are signed and treatments sent with them.



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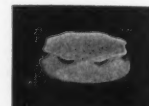
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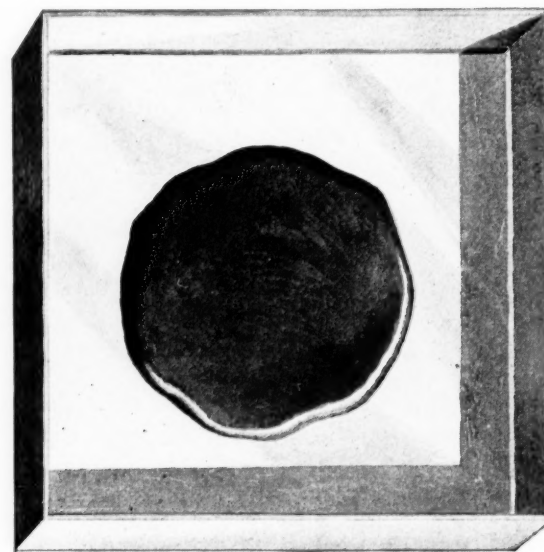
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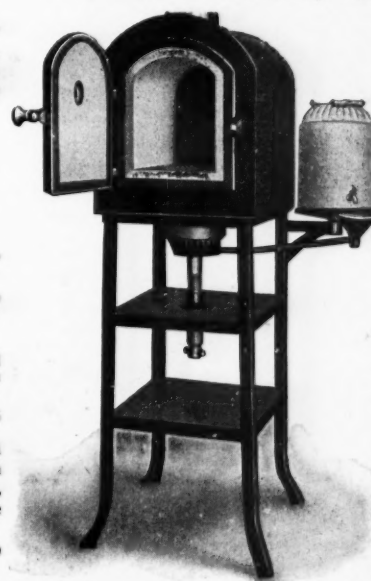
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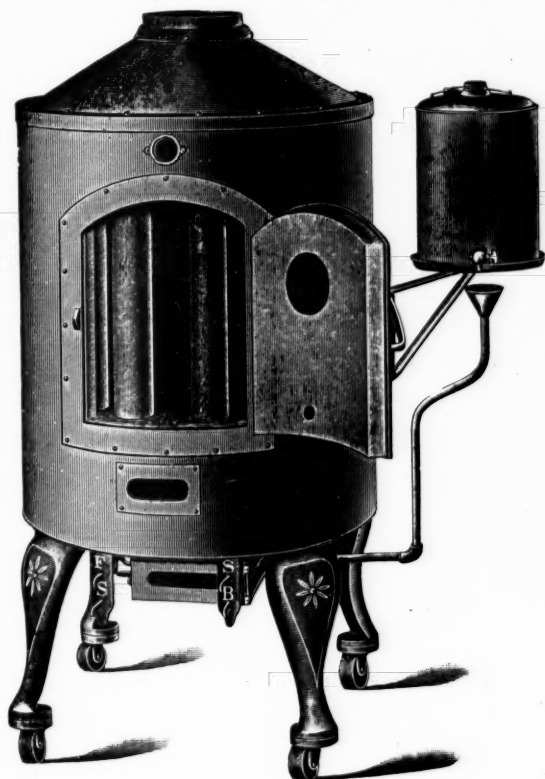
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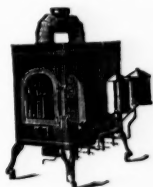
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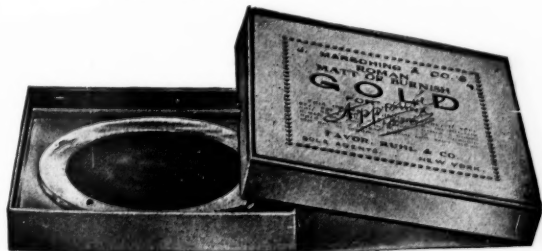
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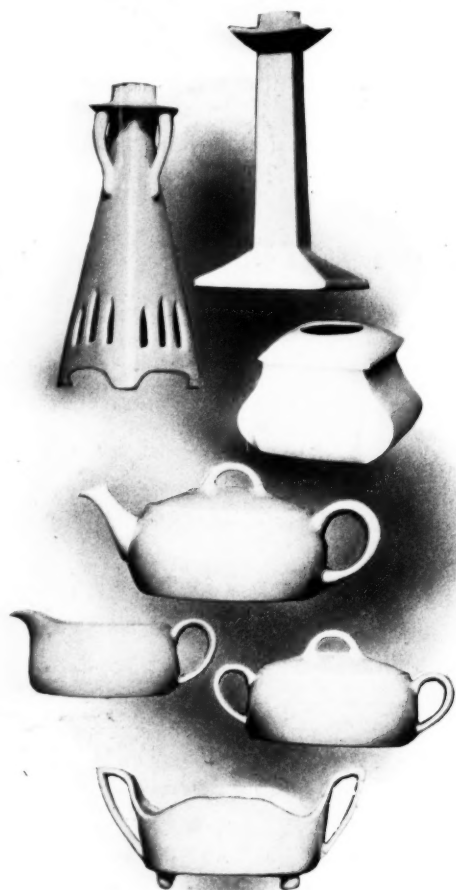
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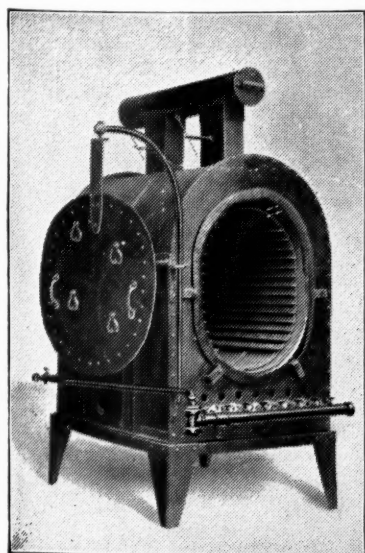
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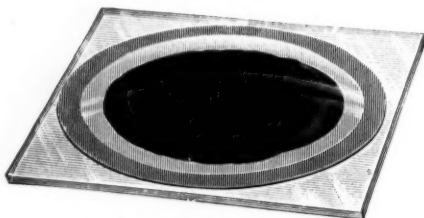
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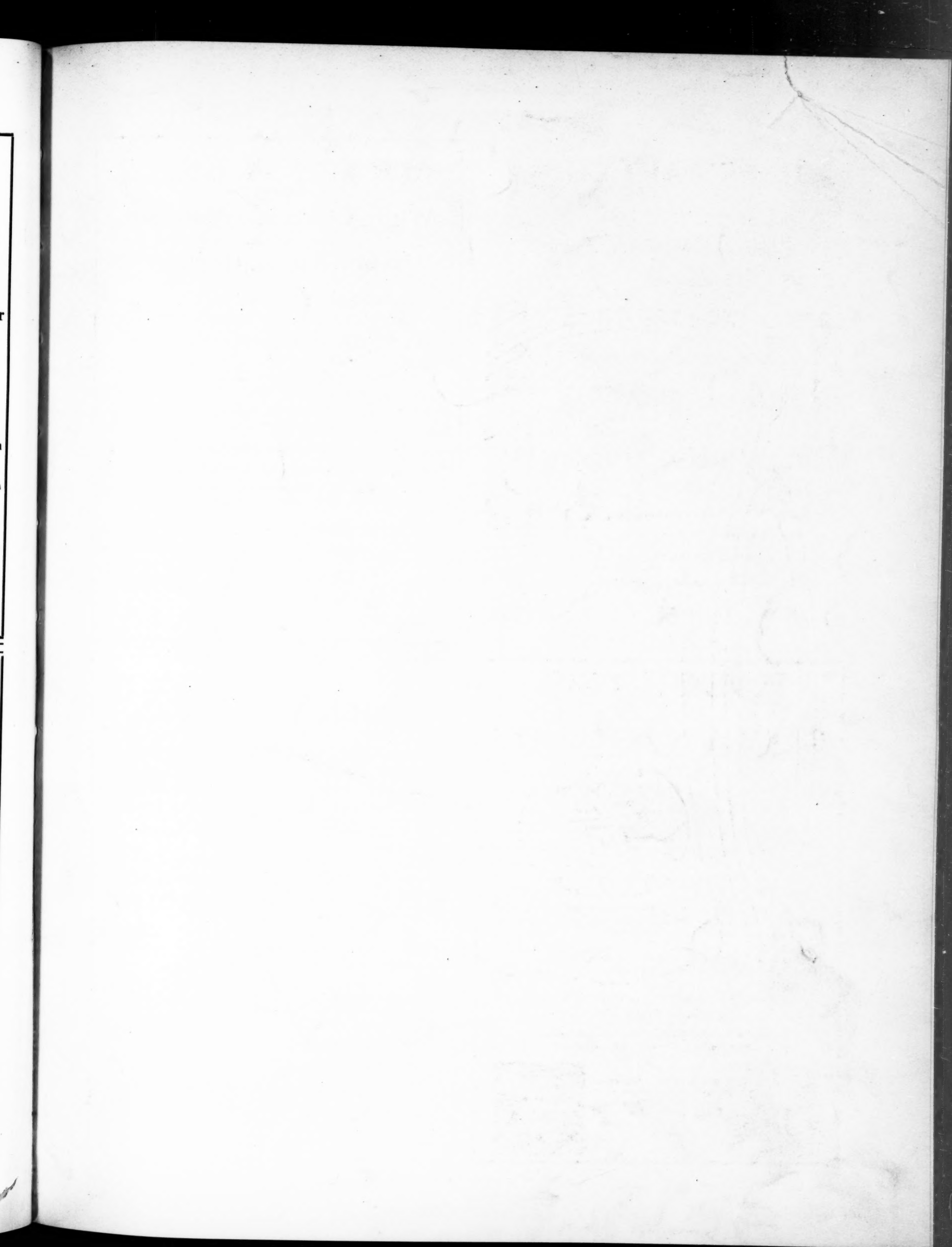
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